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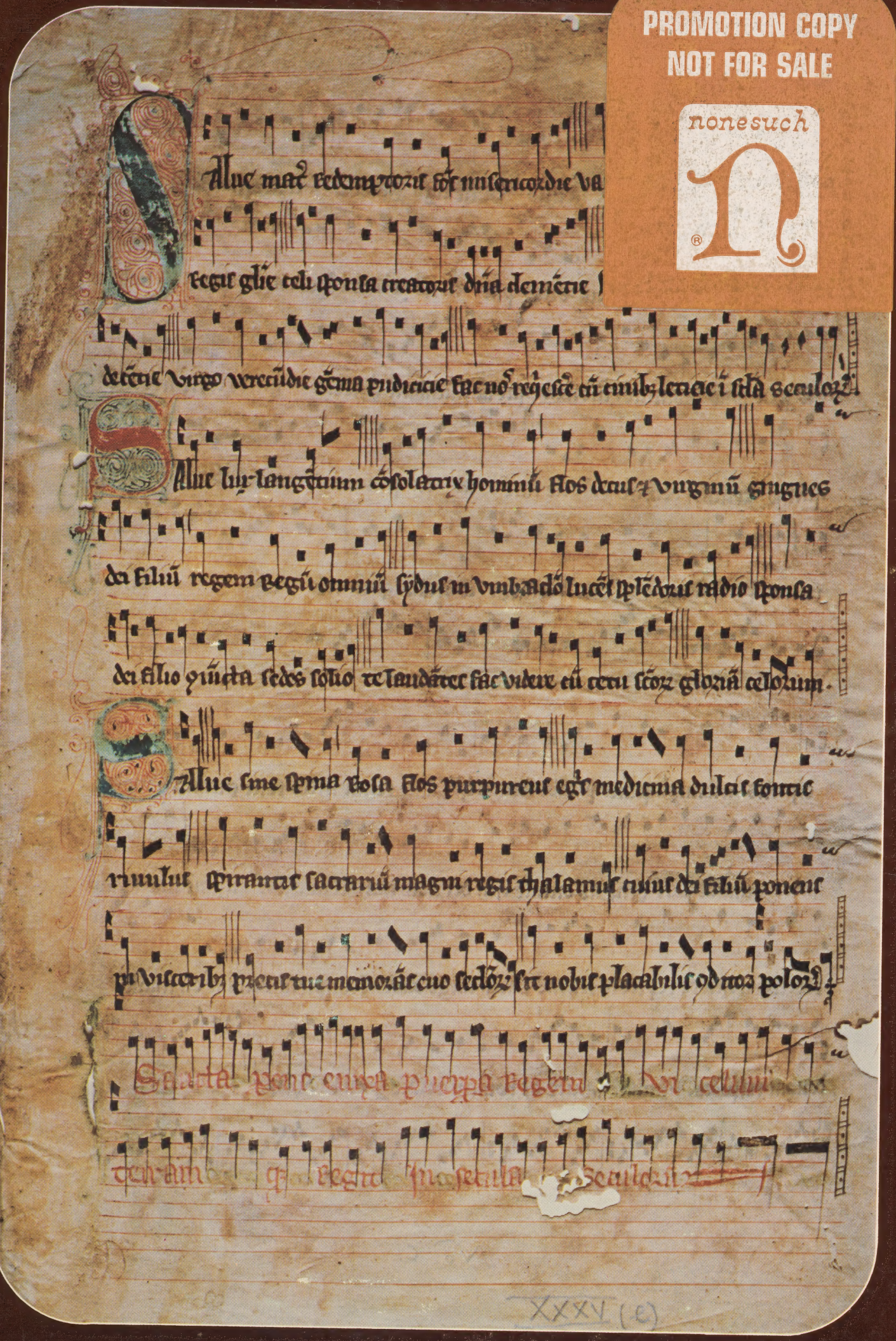
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The Worcester Fragments

Soloists & Chorus of the Accademia Monteverdiana

Denis Stevens
director

nonesuch

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Accademia Monteverdiana

Paul Esswood, *countertenor*
Edgar Fleet, *tenor*
Ian Partridge, *tenor*
Nigel Rogers, *tenor*
John Noble, *baritone*

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director

Side One (19:31)

1. Motet, *Alleluia psallat* (1:40)
2. Motet, *Fulget caelestis curia* (2:03)
3. Responsory & Prose, *Gaude—Inviolata* (7:56)
4. Sequence, *Epiphaniam Domino* (7:30)

Side Two (20:32)

1. Motet, *Beata viscera* (1:21)
2. Gloria *Spiritus procedens* (7:04)
3. Sanctus & Benedictus (1.25)
4. Agnus Dei (2:40)
5. Alleluia *Per te Dei genetrix* (3:20)
6. Introit, *Salve sancta parens* (4:13)

Texts & translations enclosed

In medieval times, Worcester Cathedral was a Benedictine monastery that nourished, in keeping with the best traditions of the order, a long line of composers, singers, and organists. Unknown to us by name, they contributed to the polyphonic elaboration of the liturgy in a manner that shows at the very least a high degree of competence, and at best a near approach to genius. Some of their work still survives in the form of isolated leaves or strips of parchment, with touches of red, blue, and gold as yet undimmed by damp or obliterated by wormholes. Many compositions are incomplete and others partly illegible; but enough is left to have enabled musicologists to restore and reconstruct a portion of the repertory so that it can be heard again in its pristine beauty, strength, and glory.

Although most of the fragments remained in the chapter library, surviving the dissolution of the monastery and its transformation into a cathedral, the remainder were dispersed far and wide, reappearing piecemeal in London and Oxford. This sad process was due largely to the habit of dismembering manuscript volumes of outdated and unfashionable music, which was sold for use as binding material in the same way that pages from antiphoners are now sold as framed trophies or quaint lampshades.

Redundant parchment leaves from other English monasteries also made their way to Worcester—not to be sung from, but to serve the scriptorium and bindery as the need might arise. The total absence of composers' names and the lack of a sure means of identification make it difficult, unfortunately, to assign the fragments to a certain time and place. Two things, however, are irrefutable. Recurring features in the shape of notes and rests prove that this music, whether intended for performance at Worcester or not, is quite definitely English. Secondly, the widely divergent styles of the ten pieces recorded here range far beyond the credible eclecticism of even a medieval Stravinsky. Perhaps they are by ten different composers—but the truth will probably never be known.

The existence of the fragments at Worcester was first made known in 1906 by J. K. Floyer and S. G. Hamilton in their *Catalogue of Manuscripts Preserved in the Chapter Library of Worcester Cathedral*; further references followed in books and articles by W. H. Frere, Pierre Aubry, and Friedrich Ludwig. A pioneering study of the music, with many facsimiles and transcriptions, appeared in 1928, edited by Dom Anselm Hughes. Among the more lengthy reviews of this volume was one by Jacques Handschin, who cultivated an endearing fondness for English music; his pupil Luther Dittmer contributed new theories and transcriptions in his book *The Worcester Fragments* (1957). But in the face of such challenging manuscript sources, the definitive edition—like the definitive performance—is little more than a mirage hovering above the shifting sands of time. The versions here recorded are offered in the hope that the unique character, power, and tenderness of this music may make a new impact more than six centuries after it was originally composed and written down.

Side One

1. *Alleluia psallat.* A complete polyphonic setting of a medieval Alleluia usually consisted of four consecutive sections, resulting in a composition of considerable stature. In this motet, only the first two sections of an Alleluia are preserved—the prelude, for three equal voices, whose lilt and verve suggest the joys of monastic brotherhood; and the Alleluia melody *Virga Jesse,* which appears in the lowest voice and confirms that the music may be sung at weekday Masses of the Virgin. In this performance, the prelude has been repeated.

2. *Fulget caelestis curia.* Also for three equal voices, this motet in honor of St. Peter is in the form of a *rondellus,* in which musical and textual phrases are sung in accordance with a fixed pattern of exchange:

c a b f d e
b c a e f d
a b c d e f

A 13th-century customary (manual of usages) of St. Peter's, Westminster, mentions that polyphony was allowed at the Saint's two principal feasts, February 22 and August 1, and it may be that this dexterously organized work was written with these in mind.

3. *Gaude, gaude, gaude, Maria virgo– Inviolata, integra.* This reconstruction of a large-scale liturgical form proceeds, as it must, from the complex to the simple, from the polyphonic kernel to the outer shell of the chant. A single fragment contains a barely complete setting, in three-part harmony, of a trope to the prose *Inviolata, integra.* This trope provides a textual gloss of the prose, amplifying and elaborating upon the meaning of each line, together with new music which fits neatly over the prose melody. Since this melody is broken up by rests, it cannot be satisfactorily underlaid with the original words, but it may easily be sung to a vowel sound.

It so happens that the rubrics for performing a prose mention this very practice, specifying that after the cantor has sung each line of the prose, the choir repeats the melody on the vowel "a." While they do this, the soloists can add the words and music of the trope. This particular prose was sung only at Vespers of Candlemas (Feast of the Purification, February 2), as an accretion to the great responsory *Gaude, Maria Virgo.* When sung at Matins, the responsory began with precisely those words; but when it reappeared at Vespers with the prose, the initial word *Gaude* was thrice repeated.

A complete picture of the design is as follows:

Intonation (soloist):	*Gaude, gaude, gaude, Maria*
Respond (choir):	*virgo*
	cunctas haereses sola interemisti. . . .
	Dum Virgo Deum . . . ;
	et post partum Virgo inviolata permansisti.
Verse (soloist):	*Gabrielem archangelum. . . .*
Respond (choir):	*Dum Virgo Deum . . . ;*
	et post partum Virgo–
Prose (cantor):	*Inviolata, integra, et casta . . .*
Trope (soloists & choir):	*inviolata, integra mater. . . .*
Respond (choir):	*–inviolata permansisti.*
Doxology (soloist):	*Gloria patri . . . ;*
Respond (choir):	*et post partum Virgo inviolata permansisti.*

It can be seen from the above that the prose cuts in on the responsory, and the trope cuts in on the prose. Medieval composition was thus an additive process through which the listener could perceive the tonal architecture as a whole.

4. *Epiphaniam Domino canamus.* Although not normally considered "Worcester" compositions—the principal source is in Montpellier—the brilliantly hocketed tropes of this sequence are undeniably English in origin. A copy of one solo part appears in a guard-book of fragments, some of them with Worcester concordances, in the library of New College, Oxford. They are generally referred to as a pair of motets (*Balaam inquit vaticinans* and *Huic ut placuit*), but as in the case of the previous item (*Gaude–Inviolata*) the overall plan is considerable in size. The two "motets" are in fact tropes of two verses–*Balaam de quo vaticinans* and *Huic magi munera*–from the Epiphany sequence. A noted missal of the Sarum Use (Paris, Bibliothèque de l'Arsénal) gives a clear clue to the performance of this work by starting the sequence in plainsong notation, changing to measured notation for the verses cited above, and then changing back again when they come to an end. Even more fascinating is the observation that the two troped verses enshrine the customary repeat of the melody on the vowel "a"; as the choir sings on "a" the soloists declaim their tropes or display their skill at hocketing.

Side Two

1. *Beata viscera.* This motet is a trope of the Communion *Beata viscera,* for Masses of the Virgin from Purification to Advent. An elaborated version of the chant appears in the lowest of the three voice-parts.

2. *Gloria, Spiritus procedens.* At certain points in the Gloria in Masses of the Virgin, medieval singers frequently interpolated extra phrases (six in all), the first beginning with *Spiritus et alme.* This custom continued even in the 16th century. The ingenious versifiers and irrepressible composers of the Middle Ages, however, decided that a simple trope was not enough: *Spiritus et alme orphanorum paraclite* was vastly expanded as regards both words and music, and the same treatment was accorded to the remaining five insertions. The trope was troped. And in the last resort, indeed in the final section, even more material was added at some time in the early 14th century, adding gems to the already gilded lily and creating an entirely new musical composition from what had originally accompanied only two words—*Mariam coronans.*

The music for these tropes exists nowhere in complete form. Manuscripts in Brussels, Gloucester, and Oxford (the Bodleian Library and New College) all contain parts or sections; and the text (with different music, and in any event not reconstructible) appears among the Worcester fragments. But there are enough small pieces to make up the whole, so that when the polyphonic insertions are properly placed within the chant of the Gloria, a work of major interest results.

3. *Sanctus & Benedictus.* Dating from the very early part of the 14th century, this memorably expressive work reflects the English regard for full sonority. The two upper voices move in flowing fashion over a supporting line which does not correspond to any of the standard Sanctus melodies.

4. *Agnus Dei.* This is one of several fragments mutilated by the binder's knife, and in consequence it has been necessary to fill in a few gaps in the uppermost voice-part. Although the writing is mainly chordal, some of the harmonic effects point to a subtle, inventive mind, well aware of the inherent possibilities of chromaticism.

5. *Alleluia, Per te Dei genetrix.* This is an example of the complete medieval Alleluia, beginning with a prelude (two simultaneous tropes sung over the chant intonation), a continuation of the Alleluia melody in plainsong, a verse (again with twin tropes), and finally a repeat of the Alleluia chant. The rapid declamation of the soloists provides a strong contrast to the ordered and steady projection of the chant, which is associated with the Nativity of the Virgin.

6. *Salve sancta parens.* This is one of the few examples of four-part music among the fragments, but the smoothness and grace of the part-writing affords ample evidence of the high technical level achieved by certain of the unknown composers of the late 13th century. The polyphony offers three simultaneous tropes on the Introit for Masses of the Virgin (Purification to Advent), the upper voices being so disposed that a staggered system of notes and rests—eight units followed by three—lends lightness and transparency to the texture, always underpinned by the even motion of the Introit chant sung by the choir.

DENIS STEVENS

SOURCES: Side One, Band 1—Worcester, Cathedral Library, MS Add. 68 [=*Worc*]; Oxford, Bodleian Library, MS Lat. lit. d. 20 [=*Ox20*]. Side One, Band 2—*Ox20*; Oxford, New College, MS 362 [=*ONC*]. Side One, Band 3—*Ox20*. Side One, Band 4—Montpellier, Faculté de Médecine, MS H 196; *ONC*. Side Two, Band 1—*Worc*. Side Two, Band 2—Oxford, Bodleian Library, MS Arch. Selden B 14; Brussels, Bibliothèque royale, MS II.266.10; *ONC*; Gloucester, Record Office, Spillman Cartulary. Side Two, Bands 3, 4—*Worc*. Side Two, Band 5—*Ox20*. Side Two, Band 6—*Worc*.

MODERN EDITIONS: Side One, Bands 1, 2, 4, Side Two, Bands 1, 3 4, 5, 6—ed. by Denis Stevens (*The Treasury of English Church Music* I), London, Blandford, 1965. Side One, Band 3, Side Two, Band 2—ed. by Denis Stevens (*Worcester Restored*), New York, Accademia Monteverdiana, 1975.

This recording is dedicated to the memory of Dom Anselm Hughes (1889-1974).

Salve sancta parens manuscript reproduced on cover by permission of the Dean and Chapter, Worcester Cathedral

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Side One

1. Motet, *Alleluia psallat*

Alleluia psallat haec familia.	Alleluia, let this congregation sing to the Lord.
Alleluia timpanizet.	Alleluia, clash the cymbals.
Alleluia citharizet laetus cetus cum armonia.	Alleluia, sound the harp in joyful company with harmony.
Alleluia psallat Deo laudum et praeconia.	Alleluia, let us sing in jubilation to the Lord.
Alleluia.	Alleluia.

2. Motet, *Fulget caelestis curia*

Tenor I

Fulget caelestis curia	The court of heaven shines forth
Petro sedente praeside	where Peter sits as guardian
sub poli principe.	beneath the Prince of Glory.
Roma gaudet de tali praesule	Rome delights in such a patron,
dato divino munere.	given by God's favor.
Plaudat orbis cum gloria	Let the world resound with approbation
Petro privilegia	of the right taken by Peter,
portante cuncta a mortali crimine	bearing us all from mortal crime,
solvendi sordida.	of absolving sin.
Petre tu nobis respice	O Peter, cast thy gaze upon us
et a nobis deice	and drive out from us
quae sunt obnoxia.	whatever is dishonorable.

Tenor 2

O Petre flos apostolorum	O Peter, flower of the apostles,
pastor caelestis curiae	O shepherd of the heavenly court,
oves pasce melliflue	feed thy sheep by sweetly speaking,
ducens ad gaudia.	showing them the way to bliss.
Nostra corda fove laetitia	Warm our hearts with happiness,
praebe praesidia.	offer us thy protection,
Nostrorum scelerum tolle maliciam	lift the weight of our transgression.
a summo principe	Supplicate for us indulgence
nobis implora veniam	from the highest Prince of Heaven:
nos deduc ad summa gaudia.	lead us to sublimest joys.

Tenor 3

Roma gaudet de tali praesule	Rome delights in such a patron,
dato divino munere.	given by God's favor.
Fulget caelestis curia	The court of heaven shines forth
Petro sedente praeside	where Peter sits as guardian
sub poli principe.	beneath the Prince of Glory.
Solvendi crimina	Offer us the protection
praebe praesidia.	of absolving sin.
Plaudat orbis cum gloria	Let the world resound with approbation
Petro privilegia	of the right taken by Peter,
portante cuncta a mortali crimine.	bearing us all from mortal crime.

3. Responsory & Prose, *Gaude–Inviolata*

Responsory

R. *Gaude, gaude, gaude, Maria virgo,*
cunctas haereses sola interemisti,
quae Gabrielis archangeli dictis credidisti.
Dum virgo Deum et hominem genuisti;
et post partum virgo inviolata permansisti.

Rejoice, rejoice, rejoice, O virgin Mary!
Thou alone hast made an end of all heresies,
as thou didst believe in the words of the archangel Gabriel.
Whilst a virgin thou gavest birth to God and man;
even after giving birth, a virgin inviolate thou didst remain.

V. *Gabrielem archangelum scimus divinitus te esse affatum:*
uterum tuum de Spiritu Sancto credimus impregnatum:
erubescat Judeus infelix qui dicit Christum ex Joseph semine esse natum,

We know that by divine influence the archangel Gabriel addressed thee:
we believe that the Holy Ghost quickened thy womb:
let the unhappy Jew blush who says that Christ was born of Joseph's seed.

R. *Dum virgo Deum et hominem genuisti;*
et post partum virgo–

Whilst a virgin thou gavest birth to God and man;
even after giving birth, a virgin–

Prose

Inviolata, integra, et c ta es Maria,
inviolata, integra mater sine macula et casta es, virgo Maria,
quae es effecta fulgida caeli porta,
quae es regina effecta summi regis amica, angelorum gloria et fulgida caeli porta.
O mater alma Christi carissima,
o pia mater alma, quam pulchra es et decora Christique carissima,
suscipe laudum pia preconia,
surge, domina, in misericordia: suscipe laudum pia preconia,
quae nunc flagitant devota voxque et corda,
quae nunc devote ad tuam gloriam jubilant et honorem flagitant voxque et corda,
nostra ut pura pectora sint et corpora,
nostra ut purissma pectora sint et mundissima sine labe criminum atque corpora.
Tu da per precata dulcissona,
tu da, virgo sacratissima, per tua precata dulcissima,
nobis perpetua frui vita,
nobis servis tuis in summo regno caelorum perpetua frui vita.
O benigna quae sola,
o benigna et gloriosissima domina,

Inviolate, unharmed, and chaste art thou, O Mary,
inviolate, unharmed mother, spotless and chaste art thou, O virgin Mary,
who art made a shining gate of heaven,
who art made a queen, friend of the greatest King, glory of the angels and a shining gate of heaven.
O kind mother, beloved of Christ,
O kind and dutiful mother, how lovely and graceful thou art, and beloved of Christ,
receive the pious commendations of our praises,
rise up in pity, our Lady; receive the pious commendations of our praises,
which our devout voices and hearts now earnestly entreat,
which our voices and hearts now devoutly sing to your glory and ask in your honor,
that our souls and bodies may be pure,
that our souls may be most pure and our bodies most clean, without the stain of sins.
Grant through sweet-sounding prayers,
grant, O virgin most sacred, through thy most gentle prayers,
that we may enjoy everlasting life,
that we may enjoy everlasting life, as thy servants, in the highest realm of heaven,
O thou who alone art kind,
O kind and most glorious Lady,

Responsory

–inviolata permansisti.
Gloria Patri et Filio et Spiritui Sancto;
R. *et post partum virgo inviolata permansisti.*

– inviolate thou didst remain.
Glory be to the Father, the Son, and the Holy Ghost;
even after giving birth, a virgin inviolate thou didst remain.

4. Sequence, *Epiphaniam Domino*

Epiphaniam Domino canamus gloriosam,
qua prolem Dei vere magi adorant,
immensam Chaldaei cuius Persaeque venerantur potentiam.
Quem cuncti prophetae venturum cecinere gentes ad salvandas.
Cuius maiestas ita est inclinata, ut assumeret servi formam,
ante saecula qui Deus et tempora, homo factus est in Maria.

Let us sing to the Lord on this glorious Epiphany,
when the Magi adore the Son of God,
whose great power the Chaldee and Persian sages venerate,
whose coming to save man all the prophets foretold,
who forsook His majesty to assume a servant's form:
He who was God before the world and time is made man of Mary.

Tenor 1

Balaam de quo vaticinans exibit ex Iacob rutilans, inquit, stella
et confringet ducum agmina regionis Moab maxima potentia.
Balaam inquit vaticinans:
iam de Iacob nova micans,
orbi lumen inchoans,
exibit stella.

Whom predicting, Balaam said: there shall come a flashing star out of Jacob,
which with great power shall smite the armies of Moab's rulers.
Whom predicting, Balaam said:
a new star bright and bold,
creating light for the world,
shall come out of Jacob.

Tenor 2

Huic magi munera deferunt praeclara: aurum simul thus et myrram.
Thure Deum praedicant auro regem magnum, hominem mortalem myrra.
Huic ut placuit tres magi mistica
virtute triplici portabant munera,
ipsum mirifice regem dicentia
Deum et hominem mira potentia.
In somnis hos monet angelus, ne redeant ad regem commotum propter regna.
Pavebat etenim nimium regem natum, verens amittere regni iura.
Magi stella sibi micante praevia, pergunt alacres itinera, patriam
quae eos ducebat ad propriam, linquentes Herodis mandata.
Qui percussus corde nimium prae ira, extemplo mandat eludia magica
non linqui taliter impunita, sed mox privari eos vita.
Omnis nunc caterva tinnulum iungat laudibus organi neuma.
Mistice offerens regi regum Christo munera pretiosa.
Poscens ut per orbem regna omnia protegat in saecula sempiterna. Amen.

To Him the Magi bring their precious offering: gold, myrrh, and incense.
God by incense, a great King by gold, a mortal man by myrrh they Him proclaim.
As they wish, the Magi bring to Him
their mystic offering of triple aspect,
proclaiming Him to be miraculously King,
God, and man, by a wondrous power.
In a dream an angel warns them not to return to Herod, disturbed about his kingdom,
who, dreading the new-born King, fears to lose his right to reign.
Guided by the shining star–the star that leads them to their own homeland–
the Magi hasten on their journey, heeding not Herod's command.
He, maddened to the heart with wrath, straightway commands that the deceitful Magi
shall not leave thus unharmed, but are soon to be put to death.
Now let the whole company join the voice of the organ in a ringing with praises,
offering to Christ, the King of kings, precious gifts mystically,
and asking that He protect all kingdoms throughout the world forever. Amen.

Side Two

1. Motet, *Beata Viscera*

Beata viscera Mariae virginis
quae fructu gravida aeterni germinis
in vitae poculo propter nos hominis
portabant sedulo potum dulcedinis.

Blessed is the womb of the Virgin Mary,
which, heavy with fruit of the everlasting seed,
diligently carried the drink of sweetness
in the cup of life for mankind.

2. *Gloria, Spiritus procedens*

Gloria in excelsis Deo, et in terra pax hominibus bonae voluntatis.
Laudamus te, benedicimus te, adoramus te, glorificamus te.
Gracias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex caelestis, Deus Pater omnipotens,
Domine Fili unigenite Jesu Christe;
spiritus procedens a Patre
venis mundo regnans per ahera
orphanorum paraclite.
Domine Deus, Agnus Dei, Filius Patris;
primogenitus carens primordio
ante saecula Deus et homo
factus est per viscera
virginis et matris.
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram,
ad matris Mariae virginis piissimae gloriam.
Qui sedes ad dexteram Patris, miserere nobis.
Quoniam tu solus sanctus,
Mariam matrem dulcissimam digne sanctificans.
Tu solus Dominus,
manens caeli gloriam Mariam gloriosam gubernans.
Tu solus altissimus;
Mariam post carnis obitum
aeternae gloriae perducis ad thalamum
quo laeta residet tenens imperium
ipsum magnificans
pie glorificans
et honorificans
regni diademate ad palacium
altissimi coronans.
Jesu Christe, cum Sancto Spiritu, in gloria Dei Patris. Amen.

Glory be to God on high, and on earth peace, good will towards men.
We praise Thee, we bless Thee, we worship Thee, we glorify Thee,
we give thanks to Thee for Thy great glory,
O Lord God, heavenly King, God the Father Almighty.
O Lord, the only-begotten Son, Jesus Christ;
O Spirit, proceeding from the Father,
thou comest to the world through the air as a ruler,
comforter of orphans.
O Lord God, Lamb of God, Son of the Father;
firstborn without a beginning,
before time God and man,
He was born of the womb
of a Virgin and Mother.
Thou that takest away the sins of the world, have mercy upon us.
Thou that takest away the sins of the world, receive our prayer,
for the glory of Thy mother Mary, the most pious virgin.
Thou that sittest at the right hand of God the Father, have mercy upon us.
For Thou only art holy,
worthily sanctifying Mary, mildest of mothers.
Thou only art the Lord,
sustaining the glory of heaven, guiding glorious Mary,
Thou only art most high;
after the death of the flesh
Thou leadest Mary to the chamber of eternal glory,
where joyfully she resides holding the power,
magnifying it
glorifying it, piously,
and honoring it,
crowning it with a diadem
at the palace of the highest kingdom.
O Jesus Christ, with the Holy Ghost, in the glory of God the Father. Amen.

3. *Sanctus & Benedictus*

Sanctus, sanctus, sanctus Dominus Deus Sabaoth,
pleni sunt caeli et terra gloria tua.
Hosanna in excelsis.
Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Holy, holy, holy Lord God of hosts,
heaven and earth are full of Thy glory.
Hosanna in the highest.
Blessed is he that cometh in the name of the Lord.
Hosanna in the highest.

4. *Agnus Dei*

Agnus Dei qui tollis peccata mundi,
miserere nobis.
Agnus Dei qui tollis peccata mundi,
miserere nobis.
Agnus Dei qui tollis peccata mundi,
dona nobis pacem.

Lamb of God, that takest away the sins of the world,
have mercy upon us.
Lamb of God, that takest away the sins of the world,
have mercy upon us.
Lamb of God, that takest away the sins of the world,
grant us Thy peace.

5. *Alleluya, Per te Dei genetrix*

Tenor 1
Alma iam ad gaudia
genetricis Dei,
in qua manet fiducia
tota nostrae spei,
mentis cum laetitia
canamus luya.

Now to the beneficent joys
of the Mother of God,
in whom rests all the trust
of our hope,
with joy in our mind
let us sing hallelujah.

Tenor 2
Almae matris Dei
ad veneranda gaudia,
in qua nostrae spei
tota manet fiducia,
devotione pia
cantemus luya.

To the revered joys
of the kind Mother of God,
in whom rests all the trust
of our hope,
with pious devotion
let us sing hallelujah.

Tenor 3
Alleluya.

Hallelujah.

Choir
Alleluya.

Hallelujah.

Tenor 1
Per te Dei genetrix
supernae prolis alitrix
semper inviolata,
patet via patriae
caelestisque laetitiae
est porta reserata
primae matris per vitium
generi mortalium
prius obserata.
Donatrix larga veniae
de Iacob progenie,
stella procreata,
Evae culpa perdita
est nobis vita data.
Quae de caelo deicam
dans nobis escam mellicam,
sacra Virgo prolem
donantem lucem caelicam;
stella fulgens solem
latentem sub nubecula
mire suscepisti
et in tua cellula
mundo genuisti.

Through thee, Mother of God,
nourisher of the supreme offspring
forever inviolate,
the way to our homeland lies open
and the gate of heavenly joy
is unlocked, which
through our first mother's sin
had formerly been closed
to mankind.
Generous giver of pardon
from Jacob's line,
procreated star,
the life lost by the fault of Eve
is restored to us.
Thou, holy Virgin, giving us
divine and honeyed food from heaven,
wondrously received an offspring
giving heavenly light;
thou, a shining star, received a sun
hiding under a cloud
and didst bear Him
in thy chamber
for the world.

Tenor 2
Per te o beata
semper inviolata
sancta Dei genetrix,
divinae prolis alitrix,
est porta reserata
nobis caelestis patriae
prius obserata.
Pro culpa perfidiae
sententia prolata
mortis per Evae vitium
in genus mortalium,
donec per puerperium
tuum stirps vitiata
est vitae data.
Quae de caelo prolem
suscepisti deicam,
sicut stella solem,
dans nobis lucem caelicam.
Tu per vocem angelicam
Christum concepisti,
ferens escam mellicam
huic mundo tristi
quem virgo genuisti.

Through thee, O blessed,
ever inviolate
holy Mother of God,
nourisher of a divine offspring,
there is unlocked for us
the gate to the heavenly homeland
which had formerly been closed.
For the fault of treachery
through Eve's sin
the sentence of death was passed
upon mankind,
until by thy childbirth
the blemished stock
was restored to life.
Thou didst receive from heaven
a divine offspring,
as a star would receive a sun,
giving us heavenly light.
Thou didst conceive Christ
through the angel's voice,
bringing honeyed food
to this sad world,
and, a Virgin, didst bear Him.

Tenor 3
Per te Dei genetrix nobis est
vita perdita data, quae de caelo
suscepisti prolem et mundo
genuisti

Through thee, Mother of God, our lost
life is restored to us; thou didst
receive an offspring from heaven,
bearing for the world

Choir
salvatorem.

a savior.

6. Introit, *Salve sancta parens*

Choir

Salve sancta parens enixa puerpera	Hail, holy Mother, who labored to
regem, qui caelum terramque regit	bear the King Who rules heaven and
in saecula saeculorum.	earth for ever and ever.
Benedicta tu in mulieribus, et	Blessed art thou among women, and
benedictus fructus ventris tui.	blessed is the fruit of thy womb.

Tenor 1

Salve mater redemptoris	Hail, Mother of the Redeemer,
fons misericordiae,	fountain of mercy,
vas honoris,	vessel of honor,
flos decoris,	flower of comeliness,
aula regis gloriae,	palace of the King of glory,
caeli sponsa creatoris,	bride of heaven's Creator,
Domina clementiae,	lady of clemency,
lux electa conditoris,	chosen light of the Founder,
thalamus decentiae,	chamber of seemliness,
Virgo verecundiae,	Virgin of modesty,
gemma pudicitiae;	gem of chastity;
fac nos requiescere	make us rest
cum civibus laetitiae,	with the citizens of joy
in saecula saeculorum.	for ever and ever.

Tenor 2

Salve lux languentium	Hail, light of the suffering,
consolatrix hominum,	comforter of mankind,
flos decusque virginum,	flower and ornament of virgins,
gignens Dei Filium,	bearer of the Son of God,
regem regum omnium,	King of all kings,
sidus in umbraculo	Star in the darkness,
lucens splendoris radio,	shining with a ray of splendor,
Sponsa Dei Filio,	Bride of the Son of God,
coniuncta sedens solio;	seated next to His throne;
te laudantes fac videre	make those praising thee see,
cum cetu sanctorum	with the company of saints,
gloriam caelorum.	the glory of heaven.

Tenor 3

Salve sine spina	Hail, rose without thorn,
rosa flos purpureus,	purple flower,
aegris medicina,	medicine to the sick,
dulcis fontis rivulus,	stream from a sweet fountain,
spirantis sacrarium,	shrine of the living God,
magni regis thalamus,	chamber of the great King,
cujus Dei Filium	placing the Son of God
ponens in visceribus,	in thy womb,
precis tuae memorans	mindful of thy prayer
aevo saeculorum;	for all eternity;
sit nobis placabilis	may the Establisher of the poles
conditor polorum.	be merciful unto us.

Choir

Gloria Patri et Filio et Spiritui	Glory be to the Father and to the
Sancto; sicut erat in principio	Son and to the Holy Ghost; as it
et nunc et semper, et in saecula	was in the beginning, is now and
saeculorum. Amen.	ever shall be, world without end.
	Amen.

translations by Denis Stevens
and Alexander Blachly
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THE WORCESTER FRAGMENTS

STEREO
H-71308-A

STEREO
SIDE ONE (19:31)

1. Motet, Alleluia psallat (1:40)
2. Motet, Fulget caelestis curia (2:03)
3. Responsory & Prose, Gaude - Inviolata (7:56)
4. Sequence, Epiphaniam Domino (7:30)

Soloists & Chorus of the
ACCADEMIA MONTEVERDIANA

DENIS STEVENS, director

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THE WORCESTER FRAGMENTS

STEREO
H-71308-B

STEREO
SIDE TWO (20:32)

1. Motet, Beata viscera (1:21)
2. Gloria, Spiritus procedens (7:04)
3. Sanctus & Benedictus (1:25)
4. Agnus Dei (2:40)
5. Alleluia, Per te Dei genetrix (3:20)
6. Introit, Salve sancta parens (4:13)

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